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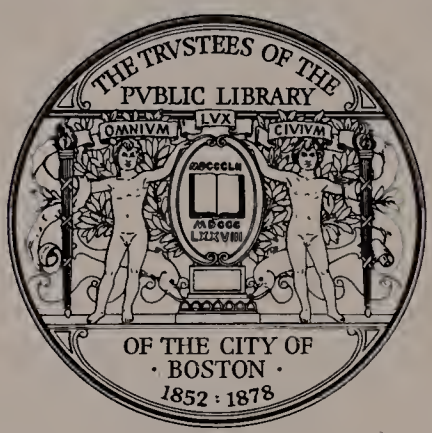

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EMBROIDERIES

of Winchester Cathedral

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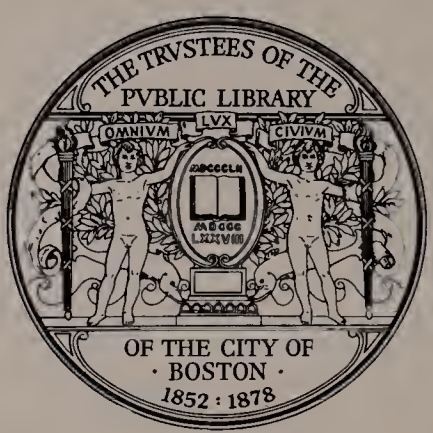

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One of the Choir Stall Cushions.
Photographed by Mr. R. M. Pendreigh

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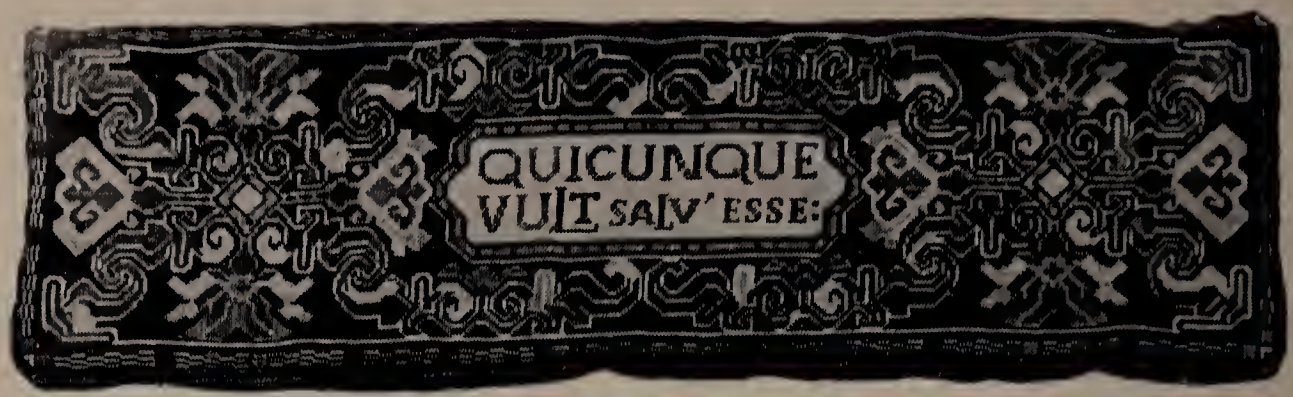
WINCHESTER CATHEDRAL
EMBROIDERIES

Written and compiled by
Dorothy Carbonell

1975
The Friends of Winchester Cathedral
2 The Close, Winchester



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HISTORICAL SURVEY

Early Work

Although the Cathedral Embroideries are now generally associated with the name of one lady of our own times, such a centre of decorative art as Winchester must once have possessed many examples of that *Opus Anglicanum* for which England was famous in the Middle Ages.

But the ravages of Henry VIII's reformation, and later, the depredations of Thomas Cromwell and his men left the Cathedral bare and desolate; so much so, that when Mary Tudor was married to Philip of Spain on July 25th, 1554, a magnificent set of Tapestries, depicting the Conquest of Tunis, was sent from Spain to decorate the Cathedral, (though the loan had, because of its subject, political as well as decorative motives). These tapestries were hung from the big angle irons still to be seen high on the pillars of the nave, but immediately after the celebrations, they had to be returned to Spain, where they may now be seen in Madrid, Barcelona and Seville. These hooks were not used again until each carried a long swag of green foliage and fruit during a Flower Festival which was held in the Cathedral in 1966.

Losses continued in the 17th Century, and such melancholy entries as the following may be read in contemporary Cathedral inventories:

"A ritch Canopy embrodered with perle to be carried over the King when his Ma^{tt} cometh to the Cathedral Church," and margined "Stollen by the troopers. Decmb 13 1642."

and again

"A Pulpitt cloath of silver tissue and watchett velvet flowr work, given by ye Lady Powlett, wief of Sir John Powlett of Winton knt—Stollen."

Whatever replacements there may have been made during the next two centuries, they have not survived; but various additions were made to the furnishings of the Cathedral in late Victorian times.

A very fine and elaborate gold-work Festal Frontal, which took between five and six years to make, was stitched by Mrs. J. I. P. Wyatt of Hawley Parsonage near Camberley, and was presented at Christmas 1887. In the Chapel of the Holy Sepulchre there is a lovely soft-coloured frontal worked in silk from an Italian design about 1900, by Edith 4th Viscountess Hood, grandmother of the present (6th) Lord Ashburton; and the Epiphany Chapel has a modern frontal, designed and made by Miss Margaret Kaye, using fabrics of widely differing textures, with varied stitching in wool, chenille, and synthetic threads.

Louisa Pesel and the Broderers

The principal modern additions were made in the early 1930s when Choir was embellished with the huge and famous series of cushions a kneelers, which was produced when Miss Louisa Pesel and Miss Sy Blunt founded the WINCHESTER CATHEDRAL BRODERERS.

Miss Pesel, who came of Yorkshire stock, was educated in Bradfo her birthplace, and later studied drawing and design with Lewis Day London, when decorative stitchery became her lifelong interest. In 19 Miss Pesel was appointed Designer to the Royal Hellenic Schools Needlework and Laces in Athens, and was there for five years, design and organising work centres in the Greek provinces, and arranging sale of finished articles in London, Paris, New York and elsewhere. Dur these years, in her vacations, she travelled in India, Egypt and Switzerla always studying design and stitchery wherever she went.

Later she was commissioned by the Victoria and Albert Museum work a set of samplers used in old English Embroideries. These were view in the museum, and then published in colour in 1912. Two furt publications followed in 1913, *Stitches from Eastern Embroideries,* a *Stitches from Western Embroideries.* Miss Pesel's tremendous knowle became widely known, and she was asked to lecture to such varied boc as Liverpool University, The British Association, The Egyptian Explo tion Fund, The Victoria and Albert Museum; and later to the Ro Society of Arts and The British Council.

In 1914 the Worshipful Company of Broderers, one of the great City London Guilds, presented Miss Pesel with a gold chatelaine (carrying g scissors, thimble and needlecase) as "an award of honour in recognitio all her work for the study and revival of embroidery in England".

During the 1914–18 war Miss Pesel was mainly in Yorkshire help with all kinds of war work, and particularly in organising a handic centre for wounded soldiers. After the war she was President of Embroiderers Guild from 1920 to 1922, and in 1920 she gave an import lecture to the Society of Arts, when she attributed the spread of indigen embroidery motifs in the Greek Islands to their position on the Tr Routes.

It was in 1925 that Miss Pesel came to live in Hampshire, where devoted much time to her other great interest, the cultivation of iri and her renown in this speciality became world-wide. This is not the p to enlarge on her horticultural achievements, but her garden at The W House in Colebrook Street in Winchester (her last home) was a si witness, with her embroideries, to her very remarkable colour sense.

When Bishop Woods came to the Diocese he took Wolvesey Palace into , and his old friend, Miss Pesel, offered to provide cushions and elers for the then un-furnished Private Chapel. She designed them all self, and then supervised their execution by the "Wolvesey Canvas broidery Guild". When the Dean saw all the cushions *in situ*, the gestion was made that similar equipment might be provided for the thedral itself, and thus the Winchester Cathedral Broderers came into g in 1931.

Miss Pesel was the moving spirit in the undertaking, nobly aided and ted by Miss Blunt; and the whole affair was financed by the Friends he Cathedral. Miss Blunt, getting ideas from bosses in the Cathedral , from details of wood carvings in the Choir, and from Persian carpets, the designs for the medallions on the cushions; finally producing, in t, a condensed history of Winchester, from St. Birinus in the 7th ury up to the preservation work of 1905–1912 and the 1930s.

long period of experimental stitching, unpicking, and trying again on, before Miss Pesel was satisfied with the results, and the great could go forward. A coarse linen hessian was chosen; the work ng to be done by the counted thread, as the linen was too rough to a painted or carbon-copy pattern. It was then discovered that it was ible to "splice-in" pieces of finely worked petit-point into larger and quickly worked surrounds. Miss Colchester, who still lives in chester, did the first of what were to be many such tasks. This innova- also meant that several people could work on sections of the long h-cushions, which could then be invisibly joined together. The wools were dyed to Miss Pesel's specifications as to colour, and she also ted, almost entirely, the stitches to be used. She also insisted that ever colours were used for the designs in the kneelers, *three* shades of (though not necessarily the same blues for *all* the kneelers) must be for the background, thus keeping an overall unity.

adually a band of workers from all over the county was formed, and rekeeper appointed to order supplies and to record and give out work. assistants, the foremost being Mrs. Kitty Little, also helped Miss and Miss Blunt with teaching new-comers, trying out designs and es, and finishing off discarded work.

e First Presentation, of 117 kneelers, 1 stall cushion, 10 alms bags ards of borders for the bench-cushions, was made at a service in the edral on May 19th 1932. The last formal Presentation was made in and the final list gives an idea of the immensity of the work.

) kneelers for chairs
alms bags

34 long bench-cushions with 56 medallions
62 stall cushions
1 Lectern carpet
1 Litany desk kneeler
3 seat cushions and 1 Book Cushion for the Bishop's Throne
6 Long Lay Clerks' seats
2 Choristers cushions each 16 feet long
18 yards of Borders for five Communion Rail Kneelers and Borders for 24 Chapter kneelers.

The number of Alms bags may seem excessive, but it must be remembered that a great many are needed for big Services in the Nave, and there have to be sets of bags in the four Liturgical Colours.

The medallions in the Choir cushions merit close attention, and Section II of this booklet gives in Miss Blunt's own words the story and symbolism of each one—from King Alfred onwards.

On some of the long Choir-bench cushions there are lines of music, embroidered in the square notes of medieval days, phrases taken from the earliest Chant Book in the Cathedral Library—"The Winchester Troper," now in the Bodleian Library in Oxford.

A splendid record of the enterprise was made by Miss Beatrice Forder, of renown for her binding of the great Winchester Bible. She inscribed on a thirteen-foot scroll the names of over 800 men and women who had helped the Cathedral Broderers. It was made on vellum, joined where necessary with the traditional leather thongs, bearing a very decorative illuminated headpiece, and a less elaborate tailpiece, with every name exquisitely lettered. It was signed by Queen Mary when she and King George V visited the Cathedral in 1935; and the elaborate heraldic cushions made for their Majesties can be seen in the seats on either side of the west entrance to the Choir.

The work continued on a lesser scale till the War dispersed the workers and diminished supplies. But Miss Pesel was not to be defeated. She drew out designs from the faded ancient tiles in the Retro-Choir, somehow managed to collect enough material; and set the girls from Atherley School, Southampton, who had been evacuated to the Deanery, to work on kneelers for the Lady Chapel, which until then, had not been so equipped.

While the girls were working on the kneelers, Miss Pesel set herself the task of making a Pall for Cathedral use, as she had been shocked to find that a Pall had had to be borrowed from a City church for the Cathedral funeral of one of her own friends. A magnificent piece of work was the outcome of much struggle with design, with manipulation of wording from one of the Winchester Scripts; and with material difficulties. The Pall was eventually made of hessian dyed a deep dim blue, with gold, jewelled and coloured wool embroidery. On the top was a large cross, and the sides, entirely embroidered, bore peacocks, one of the symbols of the Resurrection, grapes and vine leaves, and in one small space, three little roundels designed from one of the roof bosses; which, to the initiated, were Miss Pesel's signature. The fitting finale to this vast amount of work, was that the Pall was used for the first time at Miss Pesel's own funeral in the Cathedral in 1947.

SYBIL BLUNT AND THE CUSHION MEDALLIONS

Miss Blunt was a close friend of Miss Pesel's, and deeply versed in the history of Winchester, as well as an adept in pictorial design; and she was responsible for all the designs. Her synopsis of 56 of the cushions, made between 1932 and 1934, is extraordinarily interesting and illuminating, and her Preamble and text is now reproduced in full. It was originally published as a separate booklet by the Friends of the Cathedral, but is now unobtainable.

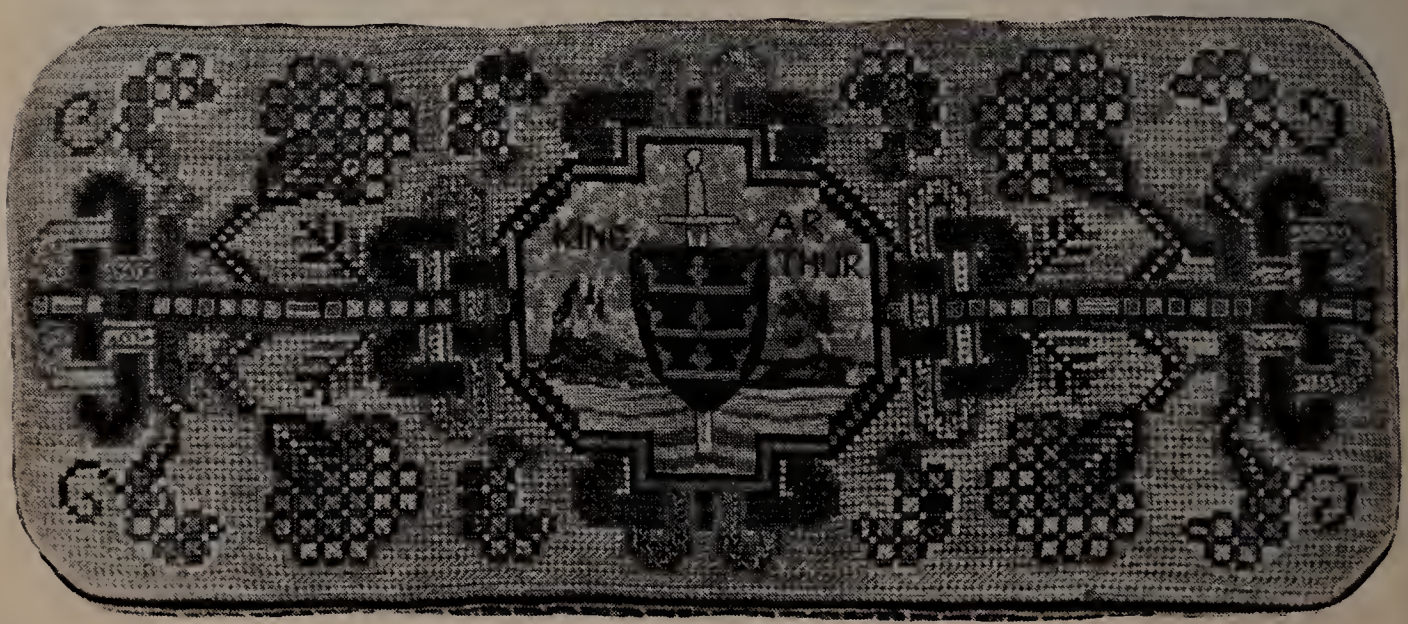
The Historical Medallions on the Embroidered Cushions of Winchester Cathedral Choir

The cushions in the Choir, on which are embroidered this series of historical medallions, were the work of the Winchester Cathedral Broderers during the two years ending in May 1934.

The purpose of these medallions was to commemorate the continuity of endeavour to make and preserve on this site a fitting place for the worship of God, from the earliest days of the first Christian Church with its holy well down to the present time.

1.—The Tree of Life

There are legends which say that Winchester Cathedral is on the site of a Christian Church built in Roman times. The well in the crypt may be a place of yet older pre-Christian worship. To represent this the first medallion shows the Tree of Life, a symbol of baptism much used in the early Church. The waters of Jordan flow at its feet and draw the heathen to drink. Peacocks are symbolical of the Resurrection and those who partake in the Resurrection.



2.—King Arthur

When the Romans left Britain the Celtic Christian Church remained, and was found in existence by St. Augustine. King Arthur is the typical hero of that time, and he is closely connected with Winchester by legends which say that he and his Knights met there for jousts at Whitsuntide.

He is represented by Excalibur rising from the lake, and by his reputed arms.

3.—Saint Birinus, 634–650

The Apostle of Wessex landed on his missionary journey in 634, and converted King Cynegils and two "under Kings", Cuichelm and Cuthered. Cynegils gave him Dorchester in Oxfordshire for his Cathedral city. He founded a church in Winchester on or near the site of the Cathedral, and dedicated it to the Holy Trinity in honour of St. Peter and St. Paul. The Medallion shows the Sinodun hills, near Dorchester, St. Catherine's hill, the missionary ship and the crowns of the three baptised Kings.

4.—Saint Hedda, 676–703

Saint Hedda was the 5th Bishop of Wessex. He removed the "Bishop's Stool" from Dorchester to Winchester, and brought with him the bones of St. Birinus. He was chief adviser to King Ine, and helped him to draw up the 79 laws known as the "Laws of Ine".

The medallion shows Dorcic, a Saxon name for Dorchester, and the road over the downs to Winton or Winchester.

5.—Bishop Daniel, 703–744

Bishop Daniel divided the Diocese of Wessex, the Western part beyond the Forest of Selwood being formed into the Diocese of Sherborne. He was the most learned man of his times, and gave Bede material for his Ecclesiastical History.

The medallion gives a map of Hampshire, Surrey and the Isle of Wight, which roughly formed the Diocese as remaining to Winchester.

6.—Saint Boniface

Martyr, Archbishop of Utrecht and Mainz

Saint Boniface was a Wessex man, and was encouraged by Bishop Daniel to set off on his great missionary journey which earned him the title of "Apostle of Germany".

The medallion shows his ship, and Thor's oak which he cut down and made into a Church. The sickle represents his dream of the harvest of souls he would gather. Above is his martyr's palm.

7.—Cynegils and Cenwalh

King Cynegils, first of a long line of royal benefactors, gave to St. Birinus for the building of the Church in Winchester nine manors surrounding the town. King Cenwalh, his son, confirmed the gift, and most of the land then given is still in the hands of the Ecclesiastical Commissioners.

The manors were Winnal, Chilcombe, Morestead, Compton, St. Faith, St. James, Sparsholt, Littleton and Weeke.

8.—Egbert, 802–836
Aethulwulf, 836–858

Egbert, first of a series of strong kings who reigned in Winchester and gave rich gifts to the Cathedral, presented four manors.

Aethulwulf, his son and pupil to St. Swithun, gave a tenth part of his property for the upkeep of the Church.

The medallion shows the royal gift of the tenth apple, and a manor with cornfields.

9.—St. Swithun, 852–862

Saint Swithun, Bishop of Winchester, was born near the town. He founded many Churches in the Diocese, and built the walls round the Priory and the bridge over the Itchen, which are represented in the medallion with an early form of mitre, and the storm of rain by which he is always known. His shrine in the Cathedral was a great object of pilgrimage throughout the Middle Ages.

10.—The Burning of Winchester, 860

In the days when England suffered terrible things from the Danes, Winchester was raided and burnt, but in 860 the Priory and Cathedral seem to have been saved by the walls built by St. Swithun, on the foundations of which stand the present walls of the Close.

11.—Alfred, 871–901

Winchester was the Royal City of King Alfred. The medallion shows the storms of the early part of his reign, and the sword and navy with which he won peace. He wrote here the Anglo-Saxon Chronicle and encouraged literature and learning. The lantern shows his scientific inventions, and the harp his love of music. The binding of the book is taken from a style used in Winchester in very early days.

12.—Edward the Elder, 901–925

Edward finished the work of his father and mother, Alfred and Elswitha, in building two new religious houses—the New Minster, alongside the Cathedral, and the Nonne Minster, where now are the Abbey Gardens. Here Edburga, Edward's daughter, was Abbess and was afterwards honoured as a Saint. The land for the New Minster was bought from Bishop Denewulf.

13.—St. Dunstan

Saint Dunstan, Archbishop of Canterbury, was a great reformer of the religious houses after the havoc wrought by the Danes. He made St. Aethelwold Bishop of Winchester to help in the revival of the Priory by putting in regular monks of the Rule of St. Benedict. St. Dunstan was a musician and craftsman, and his symbols are usually the harp and tongs.

14.—Edgar, 959–975

King Edgar was a strong ruler, and supported the revival of the Church under St. Dunstan and St. Aethelwold. He announced himself King of all England in Winchester, and he levied a tax on a Welsh prince of three hundred wolves' heads, in order to exterminate them. The heads were brought to Wolvesey.

The crown in the medallion is taken from the contemporary "Benedictional of St. Aethelwold".

15.—St. Aethelwold (Bishop, 963–984)

Saint Aethelwold, besides reforming the monastery by replacing the canons with Benedictine monks, accomplished a great engineering feat in bringing the waters of the Itchen by various canals through the town and monastery, which canals still run underground in the town and Close.

16.—Saint Aethelwold's Cathedral

Saint Aethelwold was a great builder of Churches. He made a new Cathedral in Winchester, which was the wonder of the age, and brought into it St Swithun's bones on July 15th, 971, placing them in a shrine of gold and silver. In 980 the Church was dedicated to St. Peter, St. Paul and St. Swithun.

The medallion is based on a drawing in the wonderfully illuminated "Benedictional of St. Aethelwold", produced in the monastery here.

17.—Canute, 1017–1035

King Canute, the Danish conqueror, made Winchester his capital city. After his conversion to Christianity he was a generous patron of the Cathedral, giving to it many rich gifts. After the well-known occurrence when the sea washed over his feet and he rebuked the courtiers, he refused to wear his crown again, and hung it over the crucifix at the High Altar. The form of the Cross in the Medallion is taken from one that he gave to the New Minster.

18.—Emma

Queen Emma was given the town of Winchester as her "morning gift" when she married King Ethelred the Unready. She alone of royal ladies in England was wife to two kings and mother of two kings, *i.e.,* Ethelred the Unready, Canute, Hardecanute and Edward the Confessor. In her youth she was known as "The Fair Maid of Normandy", and in her age as "The Old Lady". She had a palace in Winchester and was a benefactress of the Cathedral.

19.—Edward the Confessor, 1043–1066

King Edward was crowned King in Winchester, and it was his royal capital. He made more regular the custom of "wearing the crown", or holding his court at Easter in Winchester.

The medallion gives Edward's crown and his reputed arms, also the legendary ring, given by him to St. John the Evangelist in the disguise of a beggar, which is his usual symbol.

20.—William the Conqueror, 1066–1087

In 1070 William the Conqueror was re-crowned in the Cathedral by three Papal Legates. He held councils in Winchester and caused Domesday Book to be written, and built his palace not many yards from the Priory.

The medallion gives the arrival of the Normans, and the coronation crown is shaped from its description by Guy of Amiens. The jewels, a central carbuncle, jacinth, topaz, sapphire, and on the left emerald, beryl, chrysolite, with a pearl and amethysts above.

21.—Bishop Walkelyn, 1070–1098

Walkelyn was cousin to the Conqueror. He reformed the Priory and built a new Cathedral in Norman style. Much of his building still stands. William gave him as much timber as he could cut and cart in three days from Hempage Wood. He managed to demolish the whole wood in the time, to William's indignation.

22.—St. Giles' Fair

William Rufus granted Bishop Walkelyn a three days' Fair on St. Giles' Hill, the dues to help in building the Cathedral. Henry I granted three more days, and by Henry II's time it was held for 16 days and was one of the most important in Europe. The monks of St. Swithun's Priory had a stall for spicery.

23.—Henry of Blois, 1129–1171

Bishop Henry of Blois was brother to King Stephen, and during the civil wars there was much fighting in Winchester, a large part of the City being burnt. Henry of Blois declared ploughs inviolate, which did much to save the country. He built six castles and founded St. Cross.

The shapes of the staff and mitre are from his seal, and the silver cross potent, from the arms of Jerusalem, is still worn as a badge by the Brothers of his foundation at St. Cross. The red sky indicates the warlike times.

24.—William Rufus, 1087–1100
Henry I, 1100–1131
Stephen, 1131–1159

Winchester was the treasure-house of these three kings. The custom of "Wearing the Crown" at Easter ended with Stephen. Rufus was buried here and Henry married to "Molde the Good Queen". She was buried in the crypt.

In the medallion the crowns are taken from their Great Seals. The arms of England under the early Normans are said to have been two golden lions on a red field, until Henry II added the third lion.

25.—Prior Godfrey, 1082–1107

Prior Godfrey was a native of Cambray, and educated at St. Swithun's Monastery, and was thus a valuable link between the Englishmen and Normans during the years following the Conquest.

He was Prior while the building of the Norman Cathedral and Convent was in progress, and he is buried at the N.E. corner of the Chapter House, whose arches are shown in the medallion.

He was a notable poet and epigrammatist, and by his saintly example raised the monks to a higher standard of monastic life.

26.—Scribes and Illuminators

The Scriptorium of St. Swithun's was famous for beautiful writing and glorious painting from the time of King Alfred. In Edgar's reign Godeman the monk was principal artist in the making of the "Benedictional of St. Aethelwold".

In the 12th century again magnificent illuminated works were made, such as the Psalter written for Henry of Blois, and the Vulgate, chief treasure of the Cathedral Library.

27.—Richard I, 1189–1199

On April 14th, 1194, Richard Coeur de Lion was re-crowned with great ceremony in the Cathedral on returning to England after his captivity.

The medallion shows the Crusaders' Cross with Richard's elaborate coronation crown, and the shield with three leopards or lions. In the centre is one of Richard's badges, the estoile or six-pointed wavy star, and the crescent moon, symbolising the growing Church, gaining its light from Christ the Star. The banner is that of the Hospitallers, or Knights of Jerusalem, who for a time had St. Cross Hospital under their charge.

28.—Pilgrims

This medallion commemorates the worship of Pilgrims, who flocked to St. Swithun's shrine.

In the centre is the shrine, silver gilt and jewelled, which stood in the Retrochoir, where the floor is still covered with the mediaeval tiles which they trod.

They entered by the North Transept, and the scrolled iron gates in the South Choir Aisle bounded the part of the Cathedral open to the visiting crowds. The cockle shell is the badge or emblem of a pilgrim.

29.—Godfrey de Lucy, 1188–1204

Bishop Godfrey de Lucy was one of the great builders of the Cathedral. For the building of the Retrochoir with its three eastern chapels, he formed a Confraternity to work for five years. The marks of the masons who built for him are shown in the margin.

He also improved the navigation of the Itchen from Winchester to the sea, and enabled boats to ply upstream to Alresford by forming the great reservoir of Alresford Pond.

30.—Henry III, 1216–1272

Henry III was known from his birthplace as Henry of Winchester.

The Prior and Convent of St. Swithun had custody of Kingsgate and Southgate and they were rebuilt in this reign.

31.—Mitred Priors, 1254

The monks of St. Swithun's Priory had the right to elect the Bishop of the Diocese, but Henry III forced his unworthy brother Ethelmar upon them. Ethelmar proved so tyrannous that Prior William of Taunton went to Rome to get support from the Pope, Innocent IV. In this he was successful, and the Pope granted to him and to future Priors the right to carry the pastoral staff, and wear the mitre and ring.

32.—Edward I, 1272–1307

Before coming to the throne, Edward I was blessed in the Cathedral on his departure to the Crusades.

The medallion shows the Crusaders' Cross, and one of his personal badges, the Rose of England—a Rose, or, stalked proper.

33.—Henry Wodeloke, 1305–1316

Henry Wodeloke, Bishop of Winchester, is the only Bishop who had also been monk and Prior of St. Swithun's. He officiated at the Coronation of Edward II at Westminster. His amethyst ring is in the Cathedral Library, and he is buried at the entrance of the Choir. In his time the carved stalls of the Choir were made. In a letter from him to the Bishop of Norwich, he begs that Master Carpenter William Lingwood may be excused attendance from the yearly Manorial Court, as his work at Winchester was too valuable for him to be spared. He converted the Choir arches from the original Norman into their present form.

34.—Husbandmen

This medallion shows a Benedictine Monastery such as was the Priory of St. Swithun, surrounded by the agricultural manors from which it drew its wealth—the mill, the plough, the sheep and corn, and the strip cultivation of mediaeval husbandry.

35.—William of Edington, 1346–1366

William of Edington, Treasurer and Chancellor to Edward III, began at the West end to change the Cathedral from the Norman to the Perpendicular style of architecture. His work was interrupted by the Black Death.

The King, on his Institution of the Order of the Garter, made him Prelate of the Order, which dignity has ever after been held by the Bishops of Winchester.

The medallion shows the Garter with its early pale blue colouring, the Fylfot or swastika sign on his tomb, the dark "sanguine ingrain" which was the colour of his robe at the institution of the Order, and, in the margin, the masons' marks found on the masonry of his date.

He is buried in his Chantry Chapel.

36.—William of Wykeham, 1366–1404

William of Wykeham, Chancellor and confidential councillor of Edward III and Richard II, was the great builder who accomplished the transformation of the Nave from Norman to Perpendicular style. He founded Winchester College and New College, Oxford, both shown in the medallion with his arms between. As Milner says, "he rebuilt Churches, repaired roads, paid the debts of insolvent prisoners, and performed so many great actions that we are at a loss whether to admire him most as a statesman, a bishop or a Christian".

He is buried in his Chantry Chapel.

Masons' marks from his building are shown in the margin.

37.—Masons, Carpenters, Smiths and Glaziers

This medallion commemorates the craftsmen and artists whose hands raised and beautified the Cathedral Church.

38.—Henry Beaufort, 1404—1407

Henry Beaufort, son of John of Gaunt was made "Cardinal of England" soon after becoming Bishop of Winchester. He was a great politician, but also a great benefactor to Winchester, completing the work that Wykeham left unfinished, and adding a new foundation of the "Brothers of Noble Poverty" to the Hospital of St. Cross.

He lies buried in his Chantry Chapel.

39.—William of Wayneflete, 1447–1486

Henry VI was present here at the installation of his friend, the learned William of Wayneflete, as Bishop of Winchester. Wayneflete was educated at Winchester College and New College, Oxford, where later he founded Magdalen College. He was Headmaster of Winchester College, and Henry VI chose him to be first Provost of the newly founded Eton College.

The medallion shows the three lilies of his arms, from whence are taken the lilies of Eton and Magdalen.

He is buried in his Chantry Chapel.

40.—Thomas Hunton, 1470–1498, and Thomas Silkstede, 1498–1524

These two Priors are represented by two examples of the rebus or punning picture popular in their age.

They are responsible for the transformation of the Eastern part of the Lady Chapel to Tudor style. Silkstede also had the Choir Pulpit made, and ornamented the Lady Chapel with paintings.

41.—Richard Fox, 1501–1528

Richard Fox, Bishop of Winchester, was Keeper of the Privy Seal and Secretary of State under Henry VII, and acted as sponsor at the baptism of Henry VIII. He built the Choir Screens and placed the Renaissance Mortuary Chests on them. He built the East Window, the Presbytery Aisles and Clerestory and filled the windows with glass. He encouraged the "New Learning" of Erasmus, and founded Corpus Christi College, Oxford, for the study of Greek.

The medallion shows his emblem of the "Pelican in her piety" and his motto "Est Deo Gracia".

He is buried in his Chantry Chapel.

42.—Henry VII, 1485–1509
Prince Arthur

In 1486 Prince Arthur, son of Henry VII and Elizabeth of York, was born in Winchester. Henry Tudor claimed descent from the old line of British Kings and arranged that the birth of his eldest son should take place in the reputed home of King Arthur.

The medallion shows Henry's badge taken from a boss in the Choir roof—the crown in the thorn-bush commemorating Bosworth Field. The "label" with the Prince's three feathers is found in the Lady Chapel, and is flanked by the Union of the Roses, the Red Rose of Lancaster on the White Rose, and the Sun of the Yorkist House.

43.—Henry VIII, 1509–1547

In 1522 Henry VIII entertained the Emperor Charles V in Winchester for a week.

In 1538 he despoiled the Cathedral of its enormous treasure—the Shrine of St. Swithun, the Crown of Canute, the gold and jewelled Altar, crosses and chalices.

This medallion represents Henry VIII with the Welsh Dragon "supporter" from his Letters Patent of the New Foundation (in the Library) and the Tudor portcullis badge, on the Tudor colours of leek green and white.

44.—William Kingsmill

Last Prior. First Dean.

In 1539 Henry VIII dissolved the Priory of St. Swithun and in 1541 he established the New Foundation of a Dean and Chapter in place of the Prior and monks. The Bishop, Stephen Gardiner, and the Prior, William Kingsmill consenting, the change was carried out without opposition, and William Kingsmill became first Dean.

The name of the Cathedral from that time has been legally "The Church of the Holy and Undivided Trinity".

The arms on the medallion are those of William Kingsmill.

45.—Mary Tudor, 1553–1558

In 1554 Queen Mary was married in Winchester Cathedral to Philip of Spain, by Stephen Gardiner, Bishop of Winchester.

The chair in which she sat is still to be seen in Bishop Gardiner's Chantry.

The medallion shows her badge, the Rose and Pomegranate conjoined, on the Tudor colours of white and green. The pomegranate she got from her mother, Catherine of Arragon.

46.—Lancelot Andrewes, 1618–1626

Lancelot Andrewes, Bishop of Winchester, was Chaplain to Queen Elizabeth and Privy Councillor to James I. He was a man of great learning and saintly life, and was reputed the first preacher of his time. He had skill in fifteen languages and was one of the translators of the Authorised Version of the Bible.

King Charles I, shortly before his death, recommended his children to read Bishop Andrewes' sermons.

47.—Charles I, 1625–1649

The Statutes of the Cathedral, given by Henry VIII, were renewed and corrected under Charles I in 1638, and the book is here seen with the Great Seal attached. Each page bears the signature of Archbishop Laud.

Charles' badge of the Rose and Thistle conjoined is also shown.

48.—Destruction, 1642

During the Civil Wars Sir William Waller's soldiers broke into the Cathedral, riding in with flying colours and drums beating. They did much mischief, mutilating carvings, damaging King Charles' statute, tearing down the organ and carvings over the stalls, burning books and papers and throwing the bones of the Saxon Kings through the stained-glass windows. Nathaniel Fiennes saved Wykeham's Chantry by standing with drawn sword at the door, and John Chase, Chapter Clerk, now and after later spoliations of the Muniment House, gathered together again all he could find of books and parchments.

49.—Charles II, 1660–1685

At the Restoration the Church regained its lost inheritance of manors and lands; and with the money taken in fines on leases and copyholds the Dean and Chapter spent more than £18,000 on repairs to the Cathedral and in rebuilding the ruined Close. The medallion shows No. 11 The Close, designed by Sir Christopher Wren. King Charles and his Court were constantly in Winchester, where he began to build a Palace, and he is represented by his oak apple.

50.—George Morley, 1662–1684

George Morley, Bishop of Winchester, was a generous benefactor to the Cathedral. He built the palace of Wolvesey and endowed Morley College for the support of the widows of clergymen. Both these are shown in the medallion, with the books in their presses as they can be seen in the east wing of the Cathedral Library.

51.—Thomas Ken, 1672–1684

Thomas Ken, the saintly Bishop of Bath and Wells, was Prebendary of Winchester Cathedral from 1672–1684, during which time he wrote his Morning and Evening Hymns for the Scholars of the College.

52.—Izaak Walton

Izaak Walton, the great fisherman, was relative and "foster-father" to Ken. He lived in the house of his son-in-law, Prebendary Hawkins, until he died in 1684 at the age of 90.

53.—The Royal Hampshire County Hospital

In 1736 Dr. Alured Clarke, D.D., Prebendary of Winchester Cathedral, founded the first County Hospital in England—the Royal Hampshire County Hospital. It was at first in Colebrook Street, later taken to Clobery House, Parchment Street, and in 1868 was moved to its present healthier site, largely owing to the efforts of Miss Florence Nightingale. The serpent on the cross is the sign of healing, and Miss Nightingale has her lamp.

54.—S. S. Wesley, 1849–1865

Most famous of the many musicians who have served the Cathedral is Samuel Sebastian Wesley, organist and composer, who was the Cathedral Organist from 1849–1865.

He was instrumental in the purchase of the present organ, built by Willis for the Great Exhibition of 1851.

55.—The Army

Winchester has been the home of The Royal Hampshire Regiment, The King's Royal Rifle Corps and The Rifle Brigade, and they have many memorials in the Cathedral.

The medallion shows in the centre the yellow of the Hampshire Colours, with badges of crown and tiger; and the Hampshire Rose, first given by Henry V to the Officers of the Hampshire Trained Bands on their departure to France.

The 60th with silver powder horn, King's crown, and pipings, and The Rifle Brigade with silver powder horn, Queen's crown, and black pipings, each show the dark Rifle green.

56.—Preservation, 1905–1912

Under Dean Furneaux was carried out a great work of restoration, directed by Thomas Graham Jackson, architect, and Francis Fox, engineer, that saved the Cathedral from peril of collapse. The foundations were strengthened with masses of cement, put in place by the diver, William Walker, and buttresses were built to strengthen the south aisle wall.

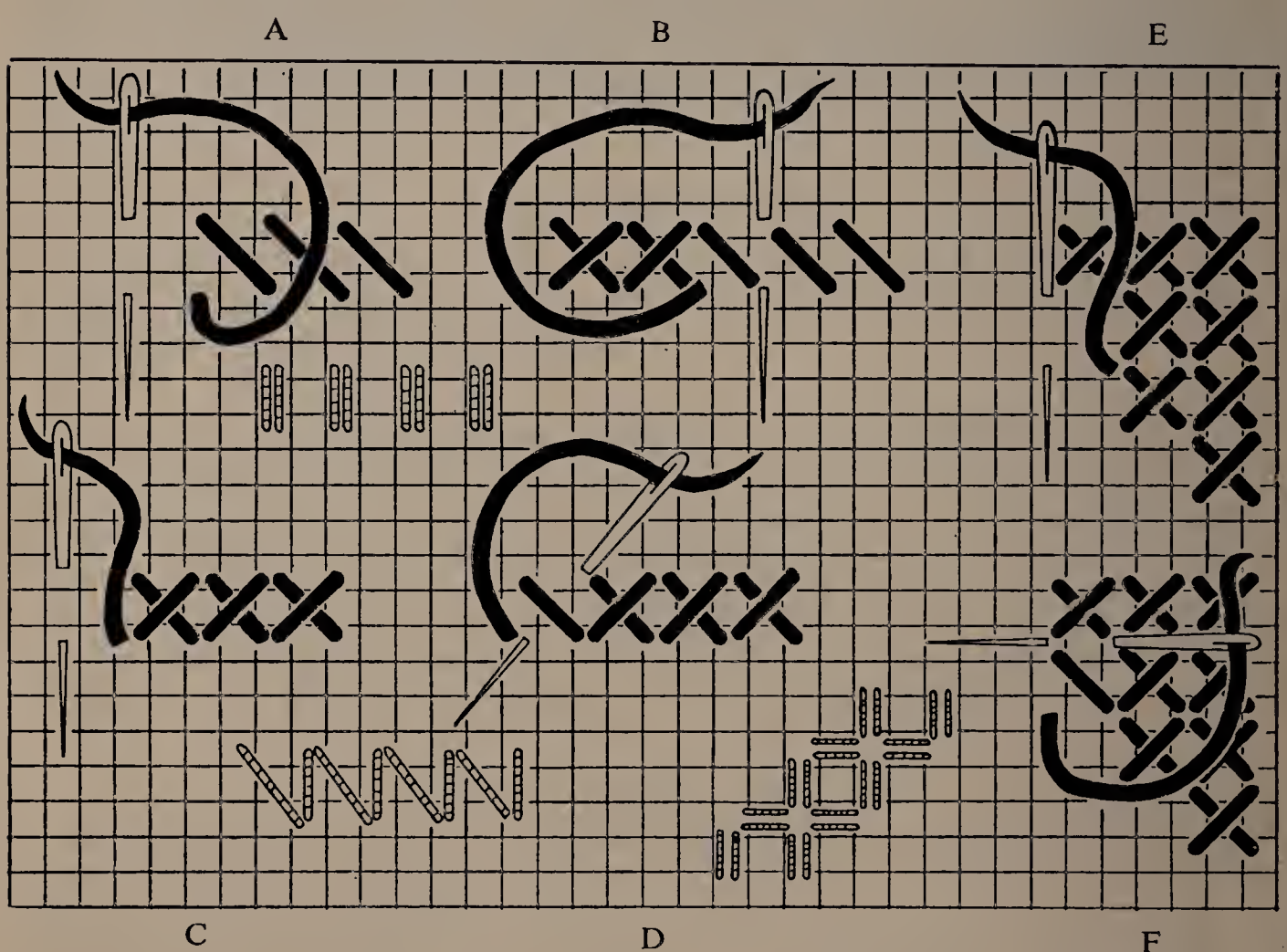
STITCHES

By the kind permission of the Embroiderers' Guild in London and of Miss Lynette de Denne, who drew them, a series of diagrams is here reproduced from the Guild's *Canvas Work* (1963) together with directions for working some of the many different stitches used in the cushions. The cushions well repay close study; as the way in which such variety of stitchery is worked into an harmonious whole is both interesting and illuminating.

This section is included in the hope of stimulating and spreading the knowledge of, and joy in stitchery which was so central to Miss Pesel's life, and which culminated in her *Magnum Opus*, the Cushions and Kneelers which add so much to the beauty of Winchester Cathedral.

1. CROSS STITCH

In all diagrams shaded lines show the back of the work.

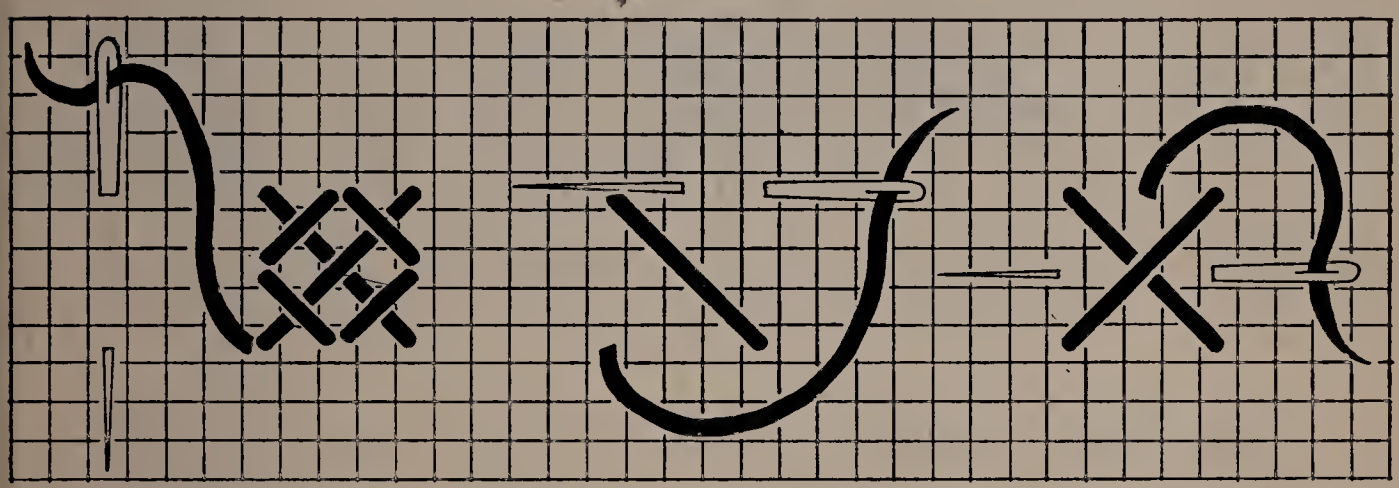


Cross stitch can be worked in two ways.

(i) in rows—the first row from R to L making the first half of the stitch, and the return row from L to R finishing the cross—which should *always* be from bottom left to top right, whether method i or ii is used.

(ii) by working each stitch complete in either horizontal or diagonal rows as shown in the diagram.

2. **RICE STITCH** *or Crossed Corners Stitch.*

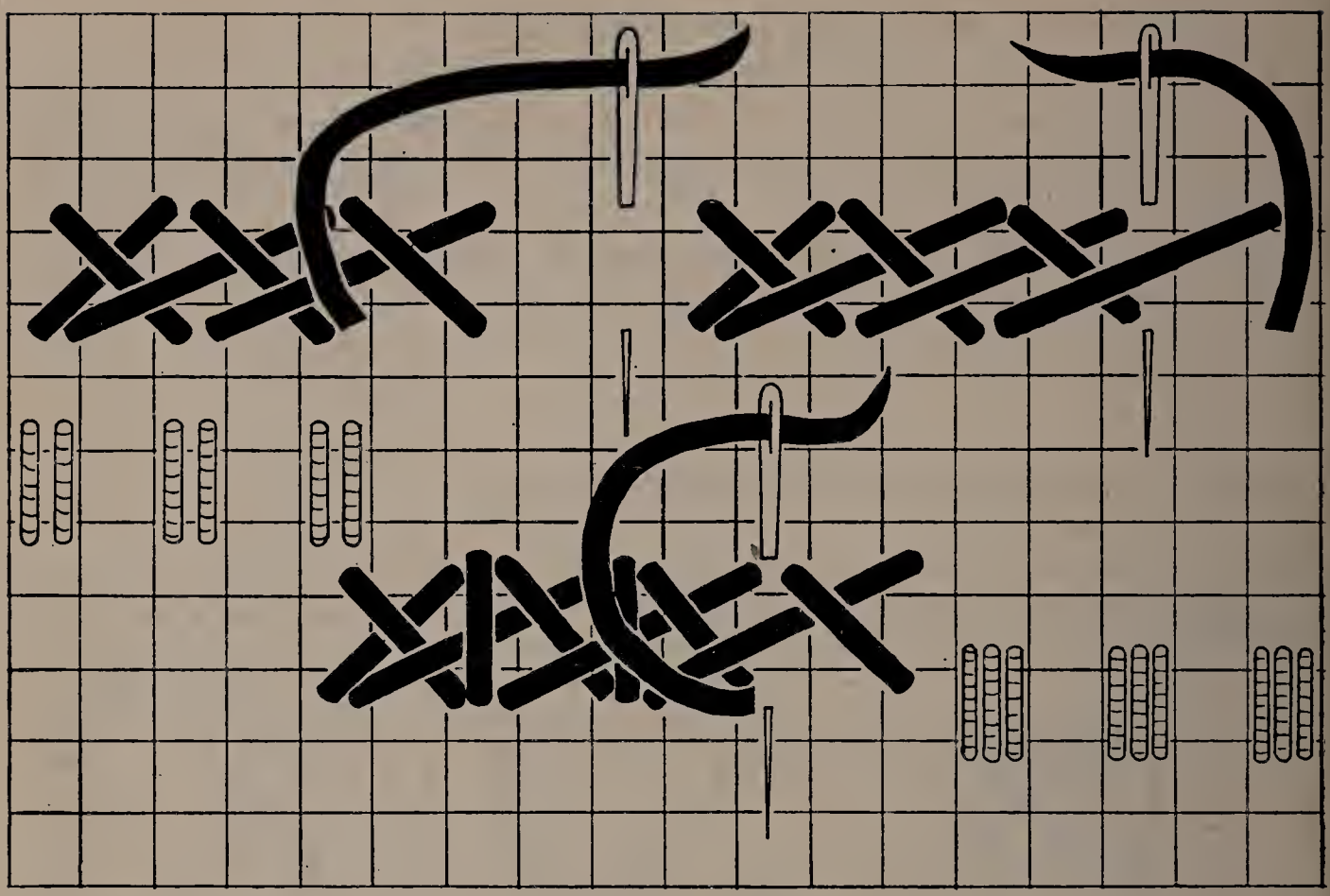


Rice Stitch can be used as required by the design, outlining or filling, or as individual little blocks. In any way, the large cross must be worked first, and the corner stitches worked to make horizontal or vertical stitches at the back of the work. It can be varied, after the large crosses are worked, by using a different colour, or finer, or silk thread for the corner crosses.

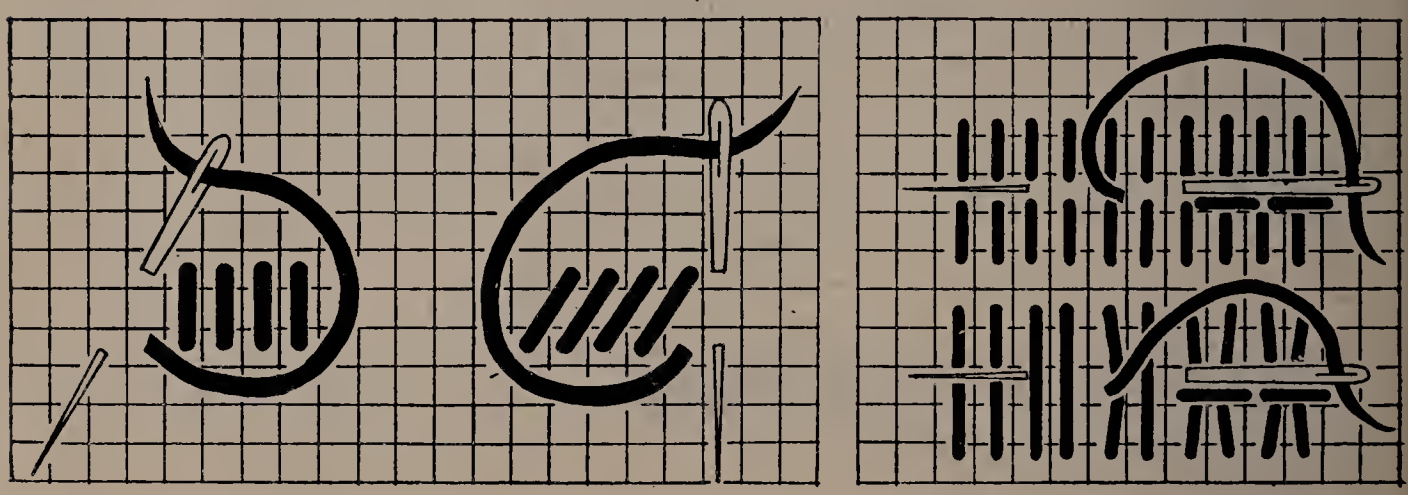
3. **LONG LEGGED CROSS STITCH** *and Long Legged Cross Stitch with bar—Montenegrin Stitch.*

Long Legged Cross Stitch is an invaluable one—for outlines—for filling, with a variation made by working rows alternately from R to L and L to R, and for joining, by working over folded edges held together while working. Start and end *each* row with a cross stitch—the "memory tag" for this stitch is "over four forward and over two back".

It becomes Montenegrin Stitch when a vertical bar is worked after the "two back" stitch, before the long forward stitch.



4. SATIN STITCH, UPRIGHT AND SLANTING GOBELIN STITCH



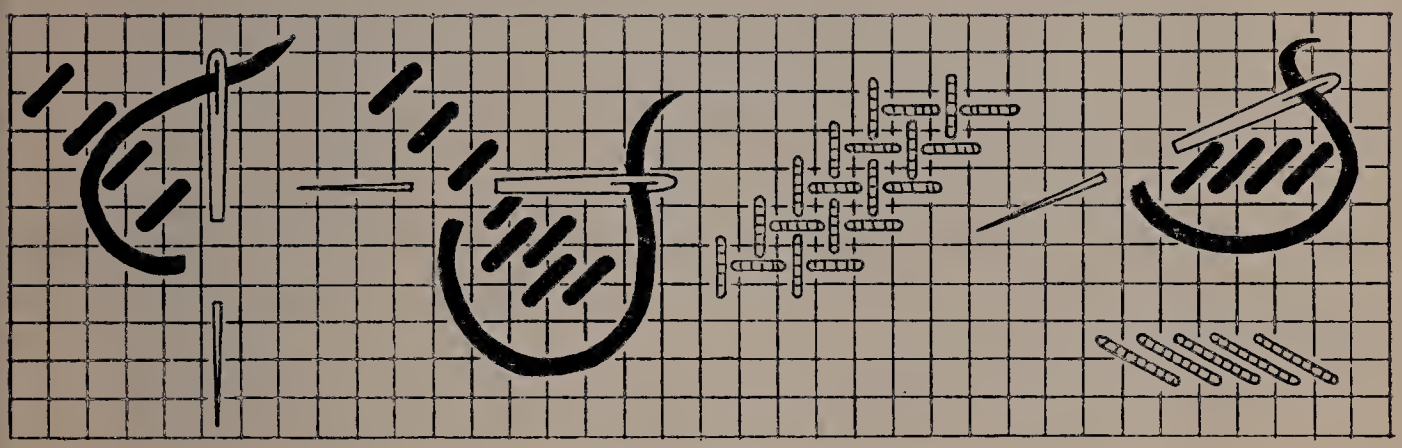
Satin stitch, worked over the counted thread, is used for outlines, fillings and backgrounds. (Though cross stitch wears better for the latter.) Long stitches over four threads can be tied down with a back stitch across the middle of one or two long stitches at a time.

If satin stitch is worked in straight stitches on the right side, the stitches on the back will slant and the result is called *Upright Gobelin Stitch*. If

reversed, slanting on the front and upright at the back, it becomes *Slanting Gobelin Stitch.*

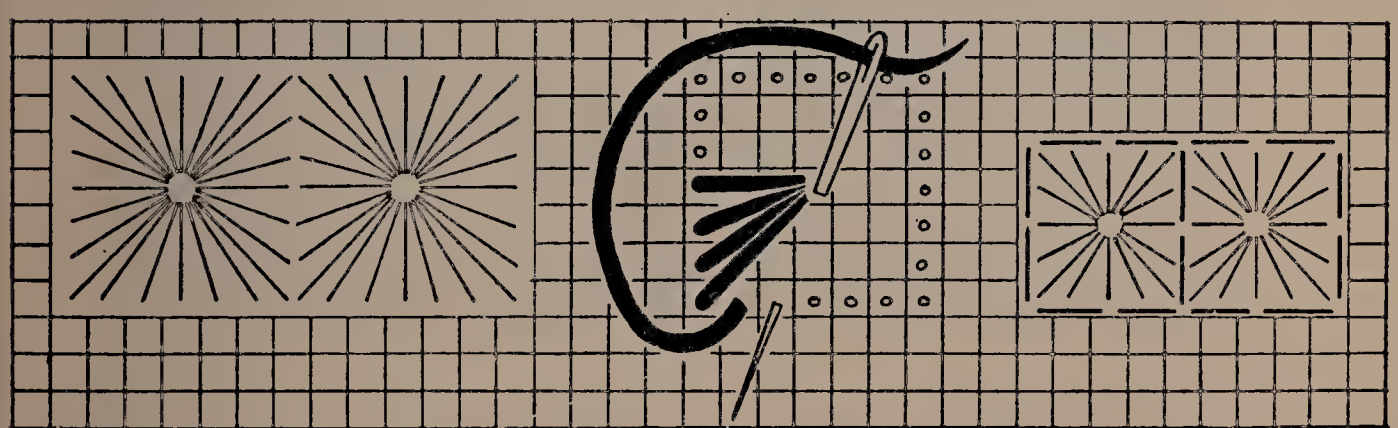
Back Stitch can be used with a fine thread to cover canvas threads that may show in the work, for example, between rows of Satin Stitch, or round Eyelet holes, or to emphasize the outline of a particular section.

5. TENT STITCH—PETIT POINT

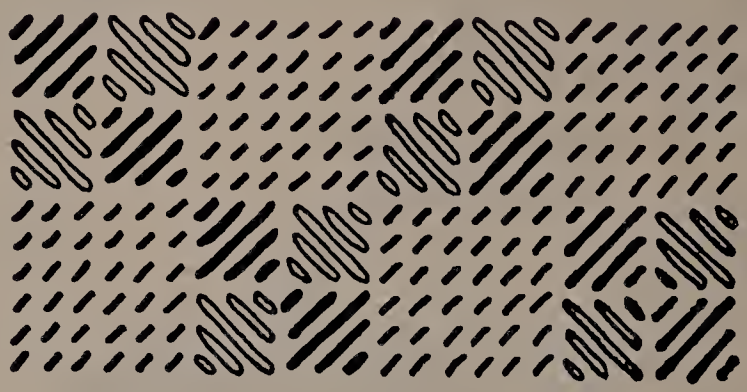


Tent Stitch (or Petit Point) is used for outlines or fillings, and as it is so fine, is useful for very fine and detailed work. It is *always* worked over one intersection only of the canvas. It is also good for filling in odd corners between other different stitches. Whenever possible, it should be worked diagonally, as it is very apt to pull the canvas out of shape. If worked horizontally, it should be worked from R to L so that there is a long diagonal stitch on the back.

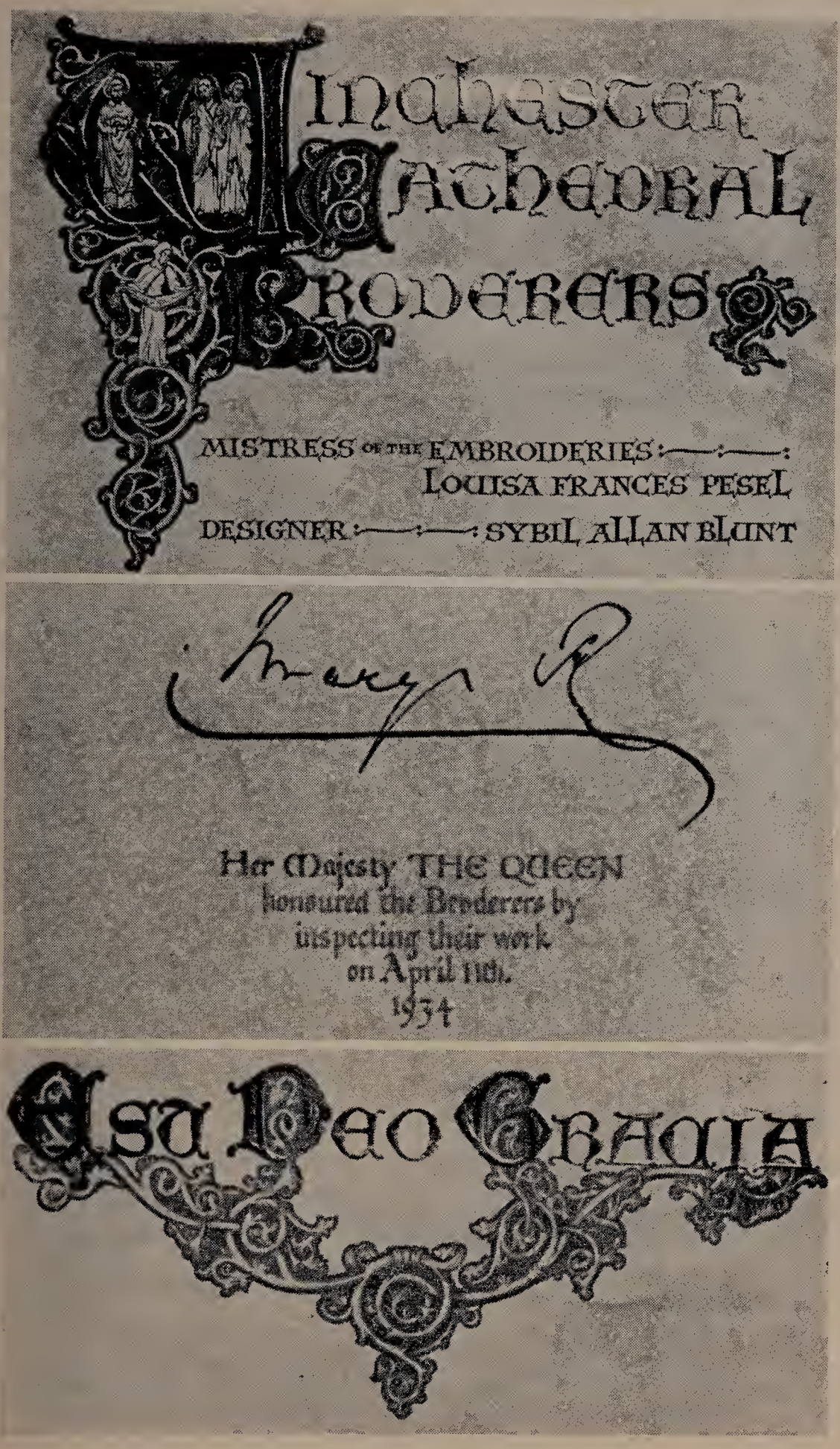
6. EYELETS



Eyelets can be used as single units, in bands, or as a filling. It is worked over four or six threads, the needle *always* going in at the centre, and pulling the thread fairly tight, but one stitch should not overlap the previous one.



A useful background filling can be made up of diagonal satin stitch and tent stitch. To complete it, a thread should be passed diagonally under the satin stitch.



Sections from Miss Beatrice Forder's Scroll described on page 9

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